

# THE \* NONCONFORMIST \* → MUSICAL \* JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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## Proposed Musical Mission Choir.

UNDER the auspices of the London Congregational Union, I want to form a Choir for occasional Sunday work. While I propose to call it a "Mission" Choir, I do not use the word in its usual meaning. My desire is to get together a body of singers, willing to render help by visiting chapels in various parts of London, and giving them a really good and bright musical service. Music of the weak, insipid kind (so common unfortunately in some mission work) I should studiously avoid. My aim would be to prepare a varied musical service consisting of good anthems, solos, and popular congregational hymns.

The intention is to undertake one or occasionally two or more services in chapels needing help of this kind. It is not proposed, however, to arrange for more than one service a day, (and that not every Sunday,) which will be sometimes in the morning and sometimes in the evening, according to circumstances. Such a service, if properly advertised, would possibly be the means of filling a half-empty building. Strong churches may now and again be glad to receive us, and the regular choir of such churches may be pleased to have a

rest, or they may like us to join them and so strengthen the singing for the occasion.

Practices will, of course, be necessary, and they will be held in some central place. Whether they will have to be held every week depends upon the work undertaken. Probably an occasional rehearsal will suffice.

My friend, the Rev. Andrew Mearns, the Secretary of the London Congregational Union, quite agrees with me that there is great scope for very useful and beneficent work for a choir such as I propose to form, and he enters very heartily into the scheme. Who will volunteer their services in this work? There must be many capable singers in London who are unable to bind themselves to attend a choir regularly twice every Sunday, but who would join an occasional choir such as this. I shall be glad to hear at once from singers and instrumentalists willing to help. Letters should be addressed to me at Norman Mount, Church End, Finchley, N.

E. MINSHALL.

MR. J. M. HUTCHESON, the honorary organist of George Square Congregational Church, Greenock, writes to *The Independent*, giving the number of hymns in actual use in his church. The Congregational Church Hymnal is the book in use, and the following are Mr. Hutcheson's figures:—

Section.	Hymns.	Number in Hymnal.	Number actually used here.	Number of times used.
1	The Eternal God ... ..	62	35	211
2	The Lord Jesus Christ ... ..	138	86	383
3	The Holy Spirit ... ..	20	19	116
4	The Most Holy Trinity ... ..	8	4	31
5	The Holy Scriptures ... ..	7	4	11
6	The Gospel and its Invitations ... ..	12	11	61
7	The Christian Life ... ..	189	141	560
8	The Church of Christ ... ..	72	41	345
9	Public Worship ... ..	58	43	297
10	Christian Missions ... ..	26	12	40
11	Special Occasions ... ..	40	6	10
12	Intercessions... ..	7	4	12
13	National Hymns ... ..	28	3	6
14	Special Seasons ... ..	61	35	121
15	Benedictions and Doxologies ... ..	6	1	4
16	Children's Services ... ..	41	31	174
		775	476	2382
	Chants.			
I.	Metrical Litanies ... ..	8	7	63
II.	Ancient Hymns ... ..	13	6	21
III.	Psalms ... ..	91	56	483
IV.	Special Selections ... ..	6	4	23
V.	Scripture Passages ... ..	29	12	63
		147	85	653
	Anthems ... ..	85	63	576
	Total figures ... ..	1007	624	3611

The period to which these figures refer is from October 1887 to December 1893. It will be seen that in six years they have thus used about 61 per cent. of the 775 hymns, 58 per cent. of the 85



chants, and 74 per cent. of the 85 anthems. Few churches probably use so large a proportion of the Hymnal.

UNIVERSAL regret will be felt that Mr. W. T. Best, owing to ill-health, has been compelled to resign his duties as organist to the Liverpool Corporation, which he has so ably discharged since 1855. Few men have done so much to popularize organ music in England as Mr. Best, and certainly very few can equal him as a performer. He was born at Carlisle in 1826, and was appointed organist of the Panopticon (afterwards the Alhambra), in Leicester Square, in 1853, and has also been organist at Lincoln's Inn Chapel, and at the church of St. Martin's-in-the-Fields. Mr. Best declined a knighthood a few years ago.

THE Service of the Association of North London Presbyterian Choirs at Islington Presbyterian Church will be held on March 20th, and not on March 21st, as announced in last month's journal.

THE *Quiver* is giving portraits of "Some Famous Organists." In January Dr. E. J. Hopkins appeared, and in February Dr. Martin, both in the act of playing the organ.

WE learn, from *The Christian Commonwealth*, that a society has been formed having for its object the promotion of orchestral music in the worship of the Church of England. Our contemporary remarks that this is not an absolute novelty, but it is almost so. Practically, nothing of the kind exists in the Anglican Church, which thus differs from the Church of Rome, in which instrumental music is, as a rule, abundantly used. The society proposes to provide at the smallest possible cost, and at short notice, a band to any church requiring an orchestral accompaniment for a choral Eucharist or other service. Why not? If the organ is fit and proper so may the orchestra be expedient. When once a movement of this kind has fairly set in, it will rapidly become all but universal, for instrumental performance is one of those accomplishments which have happily become popular during our time, and thousands of good players will be ready to devote their ability in this direction. There was a time when Lancashire chapels were famous for their excellent amateur orchestras. They have been displaced by fine organs.

WE are glad to hear that the applications for Books of Music for the N.C.U. Festival at the Crystal Palace on June 9th next are coming in fast. We would once again remind our readers who have some idea of taking part in this festival that they had better "hurry up" if they don't want to be disappointed. Applications should be addressed to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, E.C.

A FEW months ago a special offer was made to our readers in reference to the *Organist's Magazine of Voluntaries*, which was very largely accepted. This has brought us a good deal of correspondence on voluntaries generally. One suggestion—

in fact we might term it a request—that the pieces published in the *Organist's Magazine of Voluntaries* should be also issued in two staves, has come to us from several quarters. There are so many congregations possessing an American organ or harmonium only, and there are so many players unable to read three-stave music that to meet their wants, voluntaries must be written in two staves only. At the present moment we do not think it advisable to arrange the pieces in the *O. M. V.* for the harmonium. But should we be convinced that there is a general desire for a regular publication of two-stave music adapted for church use, we might be disposed to issue such a work, say every other month, at a price of one shilling and sixpence each number, or 6s. 6d. per annum, post free. We shall be glad to hear from any of our readers interested in this idea.

OUR interesting contemporary, the *Scottish Musical Monthly*, says: Should the minister or the choirmaster choose the psalms and hymns for the Sunday services? is a question asked by a correspondent. It is impossible to dogmatise on the point, but common experience suggests that each may with benefit have his share in the making up of the lists. Many ministers ring the changes on a few pet hymns, while some choirmasters and organists select only such hymns as will afford best scope for their singers or instrument. A growing number of clergymen are content to have the choice of one hymn, and there are a few who simply send the choirmaster their sermon text, and allow him to select the whole of the praise material in keeping with it. This latter is not a bad plan, but it has its difficulties. Very often a text affords no indication of the minister's line of treatment, and it may happen that the choirmaster takes an entirely different view of the words from that taken by the preacher. At one time when I worked under such a method I remember being staggered by finding on my weekly post-card the following from Job: "There is a path which no fowl knoweth, and which the vulture's eye hath not seen: the lion's whelps have not trodden it, nor the fierce lion passed by it." And yet, after hearing the sermon, I could have selected dozens of hymns to suit.

WE hope many of our readers will attend the *Messiah* concert at the Queen's Hall on the 20th inst., and thus assist the philanthropic work done by the London Congregational Union in South London. The performance promises to be a good one.

THE annual Albert Hall concert of the London Sunday School Choir given on the 24th ulto., was a great success. We hold over our report till next month.

WE must also hold over our report of the annual social meeting of the North London Presbyterian Choir Association held at Regent's Square Chapel on Saturday last.



### Music at Stoke Newington Wesleyan Chapel.

THE thickly populated district of Stoke Newington, Kingsland, and Stamford Hill seems to be well supplied with church and chapel accommodation, and judging from the large number of people we met on a recent Sunday morning making their way to their respective places of worship, the population seems to be a church-going one. Our destination was the Wesleyan Chapel in High Street, Stoke Newington, a somewhat heavy-looking building externally, but comfortable inside and also tastefully decorated. The chapel will probably seat about 1,000 persons, but upon the occasion of our visit the congregation was thin. At the rear of the chapel is a spacious and very cheerful lecture hall, which has recently been built at a cost of about £1,200. In this hall the Sunday School is held, and lectures and concerts are given; altogether, therefore, the Wesleyan body can boast of having a very fine and convenient set of buildings.

Just on the stroke of eleven, Mr. Ernest A. Jay (whose likeness we give) took his seat at the organ, and we awaited the opening voluntary. We were deprived of that pleasure, for the service opened without a note, the minister leading off with some of the introductory verses in the Prayer Book. Enquiring afterwards the cause of the omission of the accustomed voluntary, we were informed that usually Mr. Jay is engaged with the minister to almost the last moment getting the hymns for the service. This is almost incredible. How can ministers or any one else expect good and suitable music if the hymns, etc., are only supplied to the

organist a few moments before commencement of service? It is not fair to the choir, organist, or congregation. It is probably one of the defects of the Wesleyan system; because if the same minister occupied the same pulpit every Sunday, he would be much more likely to have his hymns ready. We could readily have believed it was due to thoughtlessness except that we found that a few years ago, reply postcards were sent to the ministers weekly asking for the hymns for Sunday, and very frequently the reply card was never returned. If things are to be done "decently and in order," the organist should be in possession of full particulars for the Sunday services in good time beforehand.

The choir, when all are present, consists of twenty-six members, but on this occasion there were seven ladies and six gentlemen present. They occupy a small gallery which projects slightly into the church at the back of the pulpit. The treble voices were strong and penetrating, but the tenors and bass would well bear strengthening. The organ is placed in this gallery. It is an old instrument, and was rebuilt and added to not long ago. It consists of ten stops on the great, eight on the swell, and two on the pedals. Being placed so far back in the recess, the tone does not travel freely into the church, and what may sound very loud and overpowering to the player, is hardly audible at the opposite end of the building.

The prayers are read at the morning service as is the custom at so many of the metropolitan Wesleyan Chapels. We need hardly say that nothing very elaborate in the way of music was attempted in this service. It is usual, we believe, in Methodist Churches to go through it much after the style of the "Low Church" of the Church of England. We wish more musical variety was imported into it, as it would be appreciated by many. Why not sing the responses to the well known music by Tallis? Why not chant the Psalms? To hear a congregation mumble the Psalms, some in one tone, some in another, and some at one speed, and some at another, is to us painful, and anything but devotional. Let it be said, however, that the service was gone through by minister and people in a quiet, reverent manner, and entirely free from that indecent gabbling so common in some places.

The *Venite* was sung to a single chant by Heath Mills. The people joined heartily. Mr. Jay accompanied very steadily, but with advantage he might here and there have given more organ tone, and thus produced more variety. The *Te Deum* was sung to a setting by Stephens in C—not a very satisfactory composition. It, however, went very well, and many of the congregation took up the music in true Methodist fashion. It was in this part of the service that the choir was heard to best advantage. There was no dragging, and time and expression were good.

The hymn in the usual place for the anthem was No. 955 in the Wesleyan Hymn-book, "Great God, this sacred day of Thine," which was sung to *Luther's Hymn*. Such a well-known tune, of course, went with spirit and vigour.

At the close of the prayers the minister gave a short, but very interesting address to the children, which

the little folks evidently thoroughly enjoyed. The notices of engagements for the week followed. To remember them all would be an utter impossibility, they were so numerous. The church is evidently full of activity in Christian work. One of the announcements was an intimation of the first Saturday Evening Free Concert, and we were glad to hear the minister urge the people to support the movement by their presence, saying that such an institution meant much work on the part of the choir and others, and the least they could do was to appreciate their efforts. A further announcement was of a performance of Gaul's *Holy City* and Mendelssohn's *Hear my Prayer*, which were to be given the following Wednesday by the Choral Society of which Mr. Jay is conductor.

The hymn before the sermon was No. 752, "Creator Spirit, by whose aid," which was sung to a weak tune, "Conway," by Rogers.

From a circuit plan, which was kindly given us by one of the church officers, we find that four ministers are appointed to the Stoke Newington Circuit, viz., Rev. E. Dodds, Rev. Joseph Mee, Rev. Thomas Cross, and the Rev. W. J. Tucker. On this occasion the presiding minister was the Rev. Thomas Cross, a tall, handsome-looking man, with a clear voice and pleasant, easy style. The subject of his sermon was the Unjust Steward (Luke xvi. 8). There was nothing high-flown in his language; but from beginning to end of the discourse, by pithy sentences and telling illustrations the preacher brought home to his hearers many very practical lessons.

The last hymn was No. 14, "Happy the man that finds the grace," which was sung to *War-rington*. "Amen" was sung after the last verse, which was not done after either of the other hymns. The congregation were dismissed with a tasteful voluntary carefully played by Mr. Jay.

The singing in this church is truly Methodist, which means vigour, spirit, "go," enthusiasm—all excellent qualities in congregational singing. It might with advantage be a little more expressive, and, as before intimated, we should like to have more of it. Why is an anthem not sung? Judging from the manner in which the people joined in the *Te Deum*, there is no reason why they should not sing an anthem equally well.

Mr. Jay is enthusiastic and earnest in his work. What he undertakes he does well. There is no display; on the contrary, he is a quiet, modest worker, upon whom one can depend. Such a man ought to be a highly-valued friend in any church.

#### IPSWICH NONCONFORMIST CHOIR UNION.

On Monday evening, the 5th ult., a social meeting of the members and friends of this Union was held at Tacket Street schoolroom, when the Rev. J. Saunders, B.A., proved a most genial chairman. The accounts for the past year were presented by Mr. W. H. Calver, the treasurer, and showed a balance in hand. The officers for the ensuing year were elected. Mr. D. Ford Goddard was chosen as president; all the ministers were to be asked to become vice-presidents; Mr. J. Hayward, conductor; Mr. W. H. Calver, treasurer; Mr. T. C. Nash, pianist; and Mr. J. P. Gill, secretary.

A pleasing feature of the evening was the presentation of an ebony bâton, silver mounted, to the conductor, Mr. J. Hayward. The chairman spoke in terms of sympathy with the objects of the society, viz., to foster a love for good music, to improve the musical part of our services, and to increase the sociability of the members of the various choirs, in which Mr. Hayward had taken a great interest, and which he had worked hard to attain. The bâton bore the following inscription, "Presented to Mr. Joseph Hayward by the members of the Ipswich Nonconformist Choir Union, as a token of their esteem, February 5th, 1894." Mr. Hayward expressed his surprise at receiving such a gift, and heartily thanked the members for it, trusting they would work more earnestly for the objects they had in view. Mr. Luther Hooper's band contributed selections of music, and various members of the choir gave songs and recitations. Refreshments were provided, and a most enjoyable evening was spent.

#### miniatures.

##### FERME PARK ROAD BAPTIST CHAPEL, HORNSEY.

THIS is one of the most flourishing chapels in the northern district of London. It is situated in the midst of villa residences which have been built during the past ten or twelve years. It was opened about five years ago, and from the first it has been well attended. Visiting the church recently we were much struck with the brightness and general attractiveness of the interior. It is decidedly a comfortable place, and is filled with a well-to-do congregation. At this we were not surprised, for the pastor, the Rev. Charles Brown, is an unusually attractive, not to say fascinating, preacher, and is much beloved by his congregation. He is a man well up to the times, and preaches upon practical matters in an interesting style. The service, too, is bright and cheerful. The music is very congregational, the people singing very heartily, expressively, and in admirable time. At present an American organ—not a good one, either—excellently played, however, by Mr. A. Buckley, sustains the singing. The instrument is placed in a gallery at the back of the pulpit, which is occupied by a well-balanced choir of about thirty. We understand the intention is to get a pipe organ as soon as circumstances will permit. The musical service consists of four hymns, a chant, and an anthem sung during the offertory, and "Amen" sung after each hymn. We particularly noticed that Mr. Brown entered the pulpit before the opening voluntary commenced and seemed to enjoy it as much as anyone. Nor did he rush out after the Benediction, but again listened to Mr. Buckley's melodious strains. We can fully endorse Mr. Brown's remark to us that he has "an excellent organist," and we can quite understand Mr. Buckley's opinion that Mr. Brown is "an admirable man to work with." It did us good to visit such a bright, happy, and flourishing church. Our hearty wish is that the excellent work done by these two "busy B's" may be abundantly successful.

##### LAMBETH BATHS.

THESE premises, which during the summer are used as a large swimming bath, are taken during the winter



months by Borough Road Chapel and put to excellent use as a centre of work amongst the poorer classes. Every night in the week there is something going on, and it is no uncommon thing for 8,000 or 10,000 persons to enter the building during one week. The Sunday evening arrangements have hitherto not been very successful. Attempts of various kinds have been made, but nothing has quite taken hold of the people. This winter, however, a new departure has been made by the Rev. Andrew Mearns, on behalf of the London Congregational Union. Lantern services from 8 to 9 p.m. have been held. Some Sundays Bible stories thus illustrated are given, on other Sundays other suitable stories are read. Mr. Minshall has undertaken the musical arrangements. Three or four popular hymns thrown on the sheet are sung to well-known tunes, and very vigorously the people sing, led by a cornet and a few friends. Two vocal solos are a feature of the evening's proceedings, the audience usually applauding heartily and very frequently demanding an encore. One cannot help feeling that such work among such people must be Christianizing. That it is attractive is proved by the fact that beginning with a mere handful of people, the audience has grown till every seat is now occupied, many having to stand during the whole evening.

#### GOSPEL OAK CONGREGATIONAL CHURCH.

A FEW days ago we paid a flying visit to this church, on the occasion of the organ opening, reported in another column. As our readers probably know, Mr. Charles Darnton (who spent so many years as organist of Park Chapel, Camden Town, during the pastorate of the Rev. Joshua Harrison) now has charge of the music. The old organ has not been very helpful to the singing; but the new instrument, which is very generally liked, ought to be the means of improving the Service of Praise in the church. Mr. Darnton is a man of experience and good judgment, and we have no doubt his influence will be felt. From the church manual we find the choir consists of twenty-six members, and they are now transferred from the gallery opposite the pulpit to the "table pew" of olden days. The service is chiefly congregational, and the singing goes very heartily. Happily, Mr. LePla, the esteemed minister, is favourable to good music. He is a wise man. The intention is to use the organ as much as possible in attracting outsiders into the church, and as we understand all musical arrangements are left in Mr. Darnton's hands we have no doubt he will do something useful in this direction. We are glad to know that the various agencies at work in the church are in a flourishing condition, the "Mission to the Poor" and the Sunday School being perhaps the most successful. Probably the prospects of this church were never brighter than they are at the present moment.

#### ST. CATHERINE'S WESLEYAN CHURCH, LINCOLN.

THE music at this church is worthy of special note. It was our privilege to attend a Sunday evening service there recently, when we were intensely pleased with the rendering of some fine old hymns, and also a solo sung by Miss Vinnie Beaumont, a soprano of consider-

able notoriety in the Midlands. The organist is Mr. F. Smythe, F.C.O., a very clever young fellow who bids fair to attain distinction. The excellence of the choir is mainly attributed to the interest and liberality of Mr. Geo. Bainbridge, J.P., one of its members, who spares no expense in keeping the music up to a very high standard. For such goodness the church surely feels deeply grateful.

### Our Rising Singers.



MR. ALEXANDER TUCKER.

(From a photograph by Walery, Regent Street.)

MR. ALEXANDER TUCKER is one of those fortunate vocalists who has very rapidly made an excellent name for himself. Though he has not long been in the profession, he has already sung in almost all parts of England, his services being in constant demand.

Mr. Tucker was born at Langport, in Somersetshire, in 1861. As a child at the Sunday School he showed unusual vocal ability, especially in the strength of his voice, for he was constantly admonished not to sing so loudly. Happily, nature came to his rescue, for at the early age of thirteen he could sing bass. Having spent his early years in his native town, he came to London in 1879 to enter a large city warehouse. He immediately applied for membership in the City Temple choir, and was gladly accepted. His connection with that choir continued with great acceptance till 1893.

On the strong advice of some of his friends, who were greatly struck with the quality of his voice, Mr. Tucker determined to place himself under a good teacher of singing. Acting on the advice of Sir John Stainer, he first went to Signor Visetti at the Guildhall

School of Music, with whom he studied for two years. Afterwards he took lessons from Mr. Montem Smith for five years, and then he had private instruction from Messrs. Walworth, Shakspeare, and G. W. Tibbetts. He worked diligently under all these gentlemen, and, in course of time, engagements for concerts came in very frequently.

In 1891, finding himself so much occupied in musical work, he felt the time had arrived when he must relinquish commercial life and give his whole time to singing. It was a serious and an anxious alteration of life to make, but having met with so much success, after much consideration he determined it was the right thing to do, and the result has happily more than fulfilled his anticipations.

Mr. Tucker has sung at Mr. Mann's orchestral concerts at the Crystal Palace, and at some of Mr. Sims Reeves's concerts. He has also appeared in Glasgow, Manchester, Bristol, Liverpool, and other large provincial towns, and at almost all the well-known halls in London. He has been on tour with Madame Antoinette Sterling, and in April he is to sing at Mr. Percy Notcutt's concert at St. James's Hall with Madame Gomez and Messrs. Sims Reeves, Lloyd, and Santley. He is also shortly to sing at the Albert Hall.

Wherever Mr. Tucker goes he gets a most hearty reception, his voice, style, and manner invariably pleasing the audience. His press notices are always most encouraging, and a speedy return visit is the usual sequel to his introduction to a new place.

Mr. Tucker is a basso-profundo. He can produce a good double B-flat, his low notes always "fetching" the people. Though he sometimes sings in oratorio, his strong point is ballads and sacred music. As a singer of church music he is unequalled, the result being that he is in great demand for Sunday services. His sympathetic style is most effective. Though frequently engaged at Highbury Quadrant Congregational Church on Sundays, he is not there regularly.

As a vocalist Mr. Tucker is always a great favourite, and as a gentleman and a friend he is greatly esteemed by all who have the pleasure of his acquaintance.

**TIRING THE PUPIL.**—In teaching the pianoforte, great care should be taken never to tire the pupil. Especially does this apply to very young scholars. The lessons of the latter should always be made to seem as much like play as possible. I knew an excellent lady teacher who had some very juvenile pupils, and who interested them deeply in the most intricate scales by telling them stories about her different fingers as they traversed the keyboard. For instance, she would say, "Now, the fingers of my right hand and of my left are members of rival fire companies, and they are running a race to a fire. The forefinger of each hand is the captain of his company, so he will run ahead and lead all the others. Look out, now; off they go!" and away would dash the nimble fingers up and down the keyboard, while the little pupil, with her interest aroused to the utmost, and no longer regarding her pianoforte instruction as a tiresome lesson, looks on enthusiastically to see whether the right or left hand company will get to the fire first, and determines to practise unceasingly, until she can play such a splendid game "all by herself."

RAFAEL JOSEFFY.

## Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

ONLY the other day *The Strad* was complimenting us on this side the Border for "waking up after a slumber of some hundred years," and all because *The Strad* had heard of a violin in a Dundee church! As a matter of fact, we have long since got over the silly prejudice against what the old elder termed the "wee sinfu' fiddle," and the occasional employment of an orchestra in our churches is by no means a novelty. The congregation of Rosemount Parish Church, Aberdeen, keep well to the front in matters musical, thanks to their devoted and enthusiastic organist, Mr. William Herd. Their latest venture was the introduction of an orchestra at a concert given in the church, and both the programme and the performance were of a high-class nature. Selections from Handel, Mendelssohn, Beethoven, Gounod, and other classic composers were rendered in an almost faultless manner; and it is needless to say that the "innovation" of the orchestra was highly approved by an intelligent and enthusiastic audience.

The new organ by Messrs. Hill in the West Free Church, Helensburgh, was used for the first time on February 18th, when Professor Bruce preached an appropriate sermon. There has been a keen competition for the post of organist here, and some feeling has arisen over the displacement of the old precentor. The latter circumstance more than ever suggests that leaders of psalmody in these days should learn to play the organ. Another case of the kind has just occurred at Perth; and the general introduction of instruments into the churches shows the expediency of the present precentors either preparing themselves for the new conditions or else submitting to inevitable displacement in favour of the trained player. The new organist at Helensburgh is Mr. T. Ward Stanton, late of Closeburn Parish Church, Dumfriesshire. There were more than a hundred applicants for the post, and it is said that a Bachelor of Music, one of the short leet, declined to transpose a hymn-tune at sight! Can it be true?

Some time ago I noted in these columns the fact of a recital in Nicholson Square Methodist Church, Edinburgh, being greatly spoiled in effect by the noisy action of the organ. I am, therefore, pleased to record now that the instrument—built originally by Messrs. Forster and Andrews—has just been enlarged and improved with tubular pneumatic action by Mr. Herbert King, a local builder. By way of inaugurating the renovated instrument, an excellent performance of Carter's cantata *Placida*, was given the other evening, Mr. W. E. Clapperton conducting, with Mr. J. S. Anderson, Mus.Bac., at the organ. Mr. Clapperton has been organist of the church for some time, but having been appointed to Penicuik, his place has been taken by Mr. J. F. Guyer, L.R.A.M.

Mr. R. Hutton Malcolm, the newly-appointed organist of Hope Park United Presbyterian Church, Edinburgh, gave his first recital in the church on January 29th. Mr. Malcolm's performance was of a very high order, and he was particularly successful in the *Lamentation* and *Prayer* and *Cradle Song* of Guilman, and in Lemmens' *Marche Triomphale*. The pieces chosen were nearly all of a softer nature than those submitted by Mr. Collinson at the opening recital, and seemed to suit the organ better. Mr. Malcolm was assisted by the members of his choir.

The Edinburgh Free Church Praise Union continues a healthy and enthusiastic existence; and a result of the season's work was shown in an admirable united service by a choir of 130 voices under Mr. J. O. Anderson, president of the Union. The service was



held in the Free High Church, and Dr. Walter C. Smith delivered the address. In the course of his remarks, Dr. Smith drew attention to the important position the singers and players held in the old Hebrew Church, to the brightness and joyousness of their service of praise, and pleaded for the retention and development of these elements in our modern hymnals and church services. Dr. Smith emphasised the importance of the work of church choirs, and impressed the necessity of their taking part in this sacred service in an earnest spirit, so that their efforts might not be characterised by "all art and no heart."

It is interesting to find minister and choir-master in such accord as to be able to act together, the one as librettist and the other as composer. A case of the kind is exemplified at South Morningside Free Church, Edinburgh, where a new cantata, *Moses*, has been twice performed recently with considerable success. The words are from the pen of the minister, the Rev. C. A. Salmond, and the music by Mr. W. Campbell, choir-master and organist of the congregation. Mr. Campbell's music is not ambitious, but it would be very suitable for a mixed congregational association in which the juveniles have a part.

Several new church organs have been opened recently, showing how rapid is the progress of what was not so long ago branded as the invention of the devil. Dr. Peace has inaugurated a three-manual instrument by Messrs. Brindley and Foster in St. Bryce-dale Free Church, Kirkcaldy, said to be the largest organ in Fifeshire; and Dr. Turpin has been down at Broughty Ferry opening a new Gray and Davison organ of 22 stops, in the East Free Church there. Erskine U.P. Church, Arbroath, is also having a new organ, and arrangements are being made for an instrument in Hawick Parish Church.

And, by the way, speaking of Dr. Peace, Mr. James Love sends me the programme of a recital given by the eminent organist in the Parish Church of Falkirk. By way of "preliminary," Mr. Love printed for circulation an interesting notice of the player's career. But that is a curiously-worded phrase of yours, Mr. Love, that Dr. Peace "comes from that home of organ-playing and of *all music*—the West Riding of Yorkshire." And surely there is some exaggeration in the remark that "there is probably in no other country a professional man who is simply and entirely an organ executant." Would the description not apply to at least Mons. Guilman in France and Mr. Clarence Eddy in America? With Mr. Love's other statements one can quite agree. As a modest computation Dr. Peace has certainly "opened" two-thirds of the organs in Scotland, and the services he has rendered in various ways to the organ movement in the country are invaluable. It is more than likely that Dr. Peace will be offered the post vacated by Mr. Best at St. George's Hall, Liverpool, but his acceptance need not interfere with his popularity in Scotland.

Mr. Arthur Reynolds, A.R.C.O., has been appointed organist of Free St. Andrew's, Edinburgh. During the past few years Mr. Reynolds has been at Moffat U.P. Church, and the choir and congregation there have just presented him with a purse of sovereigns in appreciation of his services. How seldom, alas! is the church organist rewarded in this pleasingly tangible way.

The death of Mr. W. M. Miller, of Glasgow, at the age of sixty-two, removes a musician who has in the course of a long and busy professional life done much for the music of the Scottish churches. Mr. Miller became a precentor at an early age, and during the course of his career he was connected with several churches. In his early days there were only two or three church choirs in Glasgow. Now choirs are universal, and Mr. Miller used to say that the tendency is to cultivate refinement and expression to such an

extent that the congregation becomes silent. Mr. Miller for many years held the important post of Psalmody Inspector for the Church of Scotland; and some of his experiences while visiting remote districts are given in the old *Tonic Sol-Fa Reporter*, under the title of "Unknown Men." Latterly, he had been paying visits to churches in Glasgow and the West in search of material for articles in the *Scottish Weekly* on "How and What the Churches Sing."

J. CUTHBERT HADDEN.

## Hymn-Tune "Adaptations" and Tinkerings.

By J. CUTHBERT HADDEN.

REFERENCE in a recent JOURNAL article to "a tune of a sort," which the Psalmody authorities of the United Presbyterian Church of Scotland had succeeded in squeezing out of the Dead March in *Saul*, reminds one of a phase of musical ethics which is but too frequently lost sight of. Considering the very large number of original hymn-tunes at the constant disposal of editors, it is almost incredible that any place should be found in our modern collections for travesties of other compositions; yet the musical crimes that have been committed in this direction have neither been few nor unimportant.

When La Trobe wrote his once well-known work on "The Music of the Church," in 1831, he declared that even the melodies of "Rule Britannia" and "Britons! strike home," in an adapted form, had "worked their way into some dissenting places of worship"; and we have the same authority for saying that, in a collection of some note, the tune of "Robin Adair" was impudently wedded to a hymn, the opening verse of which was as follows:—

"Who can poor sinners save?

Jesus the Lord.

Who died that we might live?

Jesus the Lord.

Sinners the very chief,

Bowed down with sin and grief,

Find at the cross relief—

Only believe."

This is bad enough; but La Trobe further instances the adaptation of what he calls the drunken Welsh measure, "Ar hyd y nos," to Newton's beautiful hymn, "One there is above all others," the words being cut up into an almost unrecognisable form to suit the rhythm of the tune.

Such adaptations would be quite impossible in our day, when secular melody is turned aside from its original uses only to suit the grovelling tastes or the supposed requirements of the Salvation Army. Unfortunately we have still to deplore the want of proper feeling and correct taste which leads to the gathering into our church collections adaptations which no purist of the divine art would ever have allowed to come into being. We have discarded such musical monstrosities as "Prospect" to "There is a land of pure delight," and so can sing that hymn without thinking of the profane lines of Ben Jonson which at first made "Prospect" famous. But we are still countenancing,

by frequent use, the mutilation of masterly compositions of an extended character, requiring them, in contempt of their original design, "to usurp, in a cramped and altered form," the place of the genuine psalm or hymn-tune. Thus do we go out of our way to create, as it were, a kind of base metal, when the richest bullion of gold lies ready for our using.

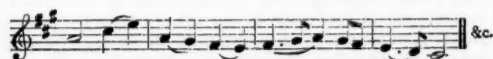
On this form of musical "editorship" the author already mentioned is particularly severe, and one cordially joins with him in the condemnation. Nothing can be more wanton and needless than such efforts to accommodate the works of the great masters to a purpose not originally contemplated. Respect for the memory of the dead should be some check to the restless and ill-judged interference. "It is the mark of a coward to take advantage of the absence of another to mutilate and abuse his labours. And it may be safely asserted that the individual who thought proper to mould into a hymn-tune, by subtraction and addition of his own, the opening movement of Handel's well-known air, 'I know that my Redeemer liveth,' would as soon have thought of rushing into a lion's den had the composer been alive to defend his rights."

The late Sir George Macfarren was also strong in condemnation of such perversions. Nothing, he remarks in an old magazine article, nothing can be in worse taste than the adaptation, so-called, of music to another purpose than that for which it was conceived. Adaptation indeed! Is not perversion or desecration a better term to denote the violating of an artist's idea, whose highest worth is its truthfulness to the subject it pretends to illustrate—the violating by applying it to other uses and other ends—the sacrificing of the pure virginity of his thought by a false marriage? Instances, continues Sir George, of such bad taste, that cannot be too strongly condemned, are in the application of pieces from operas, from instrumental compositions, and in some cases from oratorios, to church use. Volumes might be written on the impropriety of such mutilation and misapplication, but this one point is so obvious as to need no more than casual mention for it to command universal assent—namely, that wherever we hear a strain of music it is fraught with all the surroundings under which it has been elsewhere heard, and, whatever the present place, the hearer's associations and his feelings, too, will be with his prior experience. No one, for example, can hear the music of Elijah's supplication for rain sung to the prayer for inclination to keep the Ten Commandments, and not image to himself the multitude of thirsting Hebrews.

But not only is the assumed liberty of cutting and carving the great masters unjustifiable; its design of imparting either pleasure or devotion often fails of its end. Those, indeed, who know nothing of the original may welcome it even in its tinkered form; but, on the other hand, to those with whom every note of the original is familiar, the perversion must be anything but pleasing. And, as has been remarked, if only one person finds his feelings insulted, it is argument enough for the discontinuance of a practice perfectly needless while we possess so rich a store of genuine ecclesiastical music.

Many "derangements" of the kind we have been considering could be quoted from nearly all the important church collections. Handel has perhaps, of all the great composers, fared worst in this way. The tune "Theodora," carved out of "Angels, ever bright and fair," is known everywhere; while in "Samson" (Congregational Hymnal, 397) we have a frequently employed travesty of "Then round about the starry throne." The solos, "What though I trace" (*Solomon*), "Shall I on Mamre's fertile plains" (*Joshua*), and—worst of the lot—the aria "Rendi'l sereno al ciglio," from the opera *Sosarme*—these are all to be found as hymn or psalm tunes in one collection or another. Mendelssohn is another composer whose works have been freely drawn on in the mutilating process. The well-known tune for "Hark! the herald angels sing" is an adaptation quite undreamt of by the composer; while, of course, the "Lieder ohne Worte" have yielded several "arrangements." Spohr's "As pants the hart" has been adapted for several collections, and Bach's "Well-tempered Clavier" has even been drawn upon. The tune called "Weber" (Congregational Hymnal, 237) is taken from the chorus of Fairies in *Oberon*, and is, of course, spoilt in the taking. This extraordinary instance of bad taste is to be seen in many collections, and, as the tune has become popular, it will probably retain its place. The tune called "Emmanuel" (Congregational Hymnal, 24) is a perversion of the theme of the Finale of Beethoven's Quintett (Opus 16); and an adaptation from the same master's Sonata in A flat (Op. 26) is sometimes to be met with. One might multiply such examples almost indefinitely, but probably enough have been noted to show the extent of the evil.

As an "extreme" instance of adaptation the tune "Helmsley," sung to the Advent Hymn, is generally quoted:



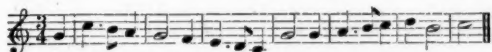
Under the heading of Hornpipe, Sir George Grove in the "Dictionary of Music and Musicians," instances this tune as a specimen of the hornpipe form, adding that it "strongly resembles Miss Catley's hornpipe, 1780." Now it is certainly the case that Miss Catley, the celebrated operatic performer of last century, was in the habit of singing, "Where's the mortal can resist me?" to a tune almost identical with "Helmsley." But the suggestion has been made that, instead of the hymn-tune being taken from the hornpipe, the hornpipe was taken from the hymn-tune. On this point I may be allowed to quote a private letter of the late Major G. A. Crawford, the well-known psalmody expert. Writing to me in 1888 he says: "The history of hymn-tunes is only partially explored. One of the queerest cases I know is that of the tune 'Helmsley' (Lo! He comes, with clouds descending). Every organist of rigidly classical morals holds this tune up to popular execration as having been taken from a hornpipe. I have proved that it was quite the other way: the hornpipe was made out of the hymn-tune!" I am not aware whether Major Crawford ever dealt with this question in print,

but it would be interesting to learn whether his contention has been substantiated.\*

If such extraordinary things had not been done on the other side, one might emphasise the extreme improbability of a hornpipe having been made from a hymn-tune. Of course the adaptation could be made easily enough. Here is a well-known hymn-tune which—sung *Andante e molto espressivo*, of course—is surely drony and pious enough to please the most old-fashioned taste:



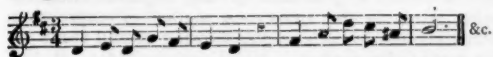
Now here is the original form of this, also as a hymn-tune:



If an organist should play this *Allegro* it would very likely suggest to him "jolly souls, flowing bowls" and all that kind of thing. It is the *Andante*, aided perhaps by the slurs, that sanctifies the tune!

Into the larger question of editorial meddling with psalm and hymn-tunes originally existing in that form only, it will not be possible to enter in the present paper. As a matter of principle all such meddling is to be unhesitatingly condemned. Good old James Leach, of Rochdale—whose "Psalmody" was once the most important work of its kind—thought it would be an excellent plan for the legislature to appoint that the carver of hymn-tunes should never appear in public except with a cap on his head, marked in the front, "Assassin." This might be somewhat too severe; but we can at any rate agree with Leach in saying that if a man fancies himself capable of improving the work of another, he is certainly capable of composing himself; and if so, let him build upon his own ground, and if there be any merit in his work, let him wear the honour.

Now and again, however, we have to admit that an improvement has been made by the editorial carver—perhaps less by skill than by a lucky chance. Here, for example, is the original form of that very popular tune "Ewing," now indissolubly wedded to "Jerusalem the golden":



The tune seems to have been first published in common time in "Hymns Ancient and Modern" (1861), and this was done, as Mr. Love tells us, without consulting the composer. "In my opinion," says Mr. Ewing, "the alteration of the rhythm has very much vulgarised my little tune. It now seems to me a good deal like a polka. I hate to hear it." This, of course, is quite opposed to the general opinion, and for once the editorial meddler seems to have scored.

\* Since this article was written I have found that Major Crawford has dealt with the subject in the *Musical Times* for September, 1878. He there shows clearly that the hornpipe was not known till several years after the publication of the hymn-tune by John Wesley in 1765.

## Nonconformist Church Organs.

### HIGHBURY CONGREGATIONAL CHURCH, CHELTENHAM.

Built by Messrs. A. Hunter and Son, Clapham.

*The Organ is built on the Tubular Pneumatic Principle, with A. HUNTER AND SON'S Patent Tubular Pneumatic Coupling Chamber. The Compass of Keys C C to G, 56 Notes, Compass of Sound Board C C to G 68 Notes.*

#### Great Organ.

1. Double Open Diapason	..	16 feet	68 pipes
2. Large Open Diapason	..	8 "	68 "
3. Small Open Diapason	..	8 "	68 "
4. Rohr Flute	..	8 "	68 "
5. Gamba	..	8 "	68 "
6. Harmonic Flute	..	4 "	68 "
7. Principal	..	4 "	68 "
8. Fifteenth	..	2 "	56 "
9. Mixture, 3 Ranks	..		190 "
10. Trumpet	..	8 "	68 "

#### Swell Organ.

11. Lieblich Double	..	16 feet	68 pipes
12. Open Diapason	..	8 "	68 "
13. Stopped Diapason	..	8 "	68 "
14. Viol d'Orchestre	..	8 "	68 "
15. Voix Celeste	..	8 "	56 "
16. Principal	..	4 "	68 "
17. Fifteenth	..	2 "	56 "
18. Mixture, 2 Ranks	..		124 "
19. Cornopean	..	8 "	68 "
20. Oboe	..	8 "	68 "
21. Vox Humana	..	8 "	68 "

#### Choir Organ.

22. Viol d'Amour	..	8 feet	56 pipes
23. Dulciana	..	8 "	56 "
24. Lieblich Gedach	..	8 "	56 "
25. Suabe Flute	..	4 "	56 "
26. Piccolo	..	2 "	56 "
27. Clarinet	..	8 "	56 "

#### Pedal Organ.

28. Sub-Bass	..	32 "	30 "
29. Open Diapason	..	16 "	30 "
30. Violone	..	16 "	30 "
31. Bourdon	..	16 "	30 "
32. Violoncello	..	8 "	30 "
33. Flute Bass	..	8 "	30 "

#### Couplers.

34. Great to Pedals.	40. Swell to Great Super Octave.
35. Swell to Pedals.	41. Sub-Octave Swell.
36. Choir to Pedals.	42. Super-Octave Swell.
37. Great Unison.	43. Swell to Choir.
38. Great Octave.	44. Tremulant Swell.
39. Swell to Great Unison.	45. Hydraulic Starter.

#### Accessory Movements.

Four Composition Pistons to Great Organ and Pedals.	
Four " " " to Swell Organ.	
One " " " on and off Great to Pedals.	
One Composition Pedal on and off Great to Pedals.	
One " " " Reducing Pedal Organ to Bourdon.	
Blown by an Earsden Hydraulic Engine.	

A competition for a prize of two guineas given by Mr. Minshall for the best rendering of a song by contralto vocalists took place at Exeter Hall on the 22nd ult. The audience, by means of voting cards, awarded the prize to Miss Northcroft, a pupil at the Guildhall School of Music.



## "The Journey of Life."

### A SERVICE OF PRAISE.

THE following service, arranged by the Pastor, was given in Dagnall-street Baptist Chapel, St. Albans, on a recent Sunday evening. The hymns are selected from "Psalms and Hymns."

*"Behold I set before you the Way of Life."*

Theme.	Readings.	Hymns.	Tunes.
Introductory Hymn		Choir only ... 1161	439
The Two Ways	Prov. ix. 1-6, 13-18; Is. lv. 6, 7.		
Prayer for Guidance		1171	618
The Wicket Gate	Matt. vii. 7, 8, 13, 14; Luke ix., 57-62; John xiv., 4-6	374	513
Invitation and Response		Choir only } 407 (Solo) "	
		Vv. in alternation.	
Our Leader.	Ps. cvii. 1-9; Is. xl. 27-31; John viii. 12	1177	715
Our Comrades	Ps. cxix. 63; Matt. v. 3-12; John xiii. 35	1174	471
The Wayside Cross	Rom. vi. 3-11	(v. 3 Solo) 1101	738
The Valley of Humiliation	Col. iii. 12-14; Eph. vi. 10-18	534	412
The Valley of the Shadow of Death	Ps. lxxix. 1-3, 13-17; xxiii; 2 Cor. v. 1.	Choir only 144	150
Training	Deut. viii. 2-6, xxxii. 9-12.	1172	386
Progress	Phil. iii. 7-16; Rom. xiii. 11; Heb. xii. 1	1185	
Anticipations and Hopes	Heb. xi. 1, 2, 13-16	Choir only ... Anthem	51
Beulah Land	Heb. xii. 18-24; 2 Tim. iv. 6-8	1195	637
		(1st 4 lines of vv. 3 & 4 Solo)	
Heaven; Home	Rev. vii. 13-17, xxi. 1-5, 22-27	1199	St. Philip

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

**FINCHLEY.**—On Wednesday, the 14th ult., Mr. Minshall lectured on "Worship Music," in connection with the Guild of the Congregational Church. The Rev. Thomas Hill presided. The choir, under the direction of Mr. Geo. Hooper, A.R.A.M., rendered the illustrations in a very efficient manner. There was a good attendance.

**GOSPEL OAK.**—On Wednesday, the 7th ult., an excellent two-manual organ, built by Mr. H. Wedlake, was opened in the Congregational Church with a dedicatory service and organ recital. Mr. E. Drewett ably presided at the organ, and his solos consisted of selections from Smart, Guilman, Sterndale Bennett, and Hesse, in which he showed the beauties of the instrument to much advantage. The pastor, the Rev. H. LePla, conducted the service, which was brief and appropriate. The hymns were sung by the large congregation with much spirit. The choir of the church was augmented for the occasion, friends from various denominations kindly coming in to help. The total number of singers was about forty, and they gave a very good rendering of the spirited anthem, "I will greatly rejoice in the Lord," by Mr. Darnton, the esteemed organist of the church, who conducted with his usual skill. Madame Nellie Cope was the vocalist. The organ, which has cost £470, has been built under Mr. Darnton's supervision. The console is placed in front of the pulpit so the player is surrounded by his singers—a very satisfactory arrangement. On the following Sunday the opening services were continued, and at the evening service Mrs. Mary Davies sang two solos in her well-known style. The church was crowded to excess, many being unable to get in.

**HIGHBURY.**—An excellent performance of Mendelssohn's *Athalie*, was given in the Quadrant Congregational Church on Tuesday, January 30th, under the able guidance of Mr. Arthur Briscoe, the organist, who conducted with much spirit and steadiness. The

fine organ, in the skilful and experienced hands of Mr. E. Drewett, A.R.C.O., organist of the Hare Court Church, with a grand piano finely played by Miss Alice Dearden, formed a good substitute for an orchestra. The choir consisting of about 100 singers, and including, in addition to the Quadrant choir, contingents from Hare Court, New Court, etc., sang the choruses in admirable style. The solo parts were most efficiently sustained by Miss Blanche Powell, Miss Emily Rasey and Miss Edith Hands, the readings being given by Rev. W. J. Dawson, minister of the Church. The second part of the concert consisted of Mendelssohn's Motett, "Hear my prayer," and the "Hallelujah" Chorus (*Messiah*), taken a trifle quicker than usual perhaps, formed a grand finale to a very enjoyable concert.

**ISLINGTON.**—The members of Union Chapel Psalmody Class gave a very successful performance on Wednesday, the 14th ult., of Sir Arthur Sullivan's *The Prodigal Son*, and Mendelssohn's *As the hart pants*. The soloists were Madame Ernst, Miss Rose Dafforne, Mr. Charles Chilley, and Mr. Bantock Pierpoint, each of whom proved most efficient; Messrs. A. R. Galloway and J. A. Macfarlane giving valuable help in the quintett in Mendelssohn's work. The choruses were very creditably sung, requisite attention being given to the numerous marks of expression which abound in both works, showing careful study on the part of the singers. Mr. Fountain Meen, at the organ, gave, as usual, an admirable rendering of the instrumental portions of the works. Mr. Williamson conducted with his accustomed ability. The audience filled the building, and a collection was received for the benefit of the "North London Nursing Association" for providing nurses for the sick poor.

**KENTISH TOWN.**—On Tuesday evening, the 30th January, the annual Sunday School Choir Competition, organised by the North-West London Auxiliary of the Sunday School Union, took place in the Congregational Schools Hall, Kentish Town Road. The competition was for a banner offered by the above Committee, to be held by the winning choir until the next competition. The choirs entering were required to learn four hymns of their own selection, two of which they would be asked to sing on the evening; also to learn two test

pieces provided by the Committee, one of which they would also be required to sing. Much interest is centred in these contests, and a great deal of genuine work is done in preparing the choirs for the competition. Five schools entered, as follows:—Oxendon Presbyterian, Berkley Road Baptist, Camden Road Presbyterian, Kentish Town Congregational, and Hawley Road Congregational. There was a large and interested audience, who eagerly awaited the decision of the adjudicators, Messrs. Binns (London Sunday School Cantata Choir) and Williams. In the meantime the chairman, Charles Tyler, Esq., made a few remarks as to the object of the Committee in organising these contests, and to the value such competitions had been to the choirs who had taken part on previous occasions. The result was received with a burst of applause when it was announced that out of a possible 100 marks the Kentish Town Congregational Choir (under the leadership of Mr. George H. Lawrence, accompanist, Mr. H. Gebhardt) came first with ninety-seven, Berkeley Road second with ninety-six, and Camden Road third with ninety-three. Mr. Binns benefited by praising the winning choir in the highest possible terms, at the same time pointing out the faults of those who were not quite so fortunate, and hoping that one and all would benefit by the contest.

NEW BARNET.—An organ recital was given in the Wesleyan Church on Wednesday, the 14th ult., by Mr. H. C. Niederheitmann, the newly-appointed organist. The programme included selections from the works of Mendelssohn, Silas, Salomé, Bach, Guilmant, Mailly, all of which were excellently performed. During the evening, vocal solos and duets were given by various friends with much acceptance. The choir also sang several anthems.

PECKHAM.—The organ in Rye Congregational Church, Linden Grove, having been enlarged and renovated, has been removed from the gallery opposite the pulpit to a recess specially built for it on the ground floor. It was reopened by Mr. E. Minshall, on Tuesday, the 13th ult. The instrument unfortunately was not completed, only seven pedal notes being playable. The solos were therefore rendered under considerable disadvantage. Madame Fisher sang with excellent taste, "The Lost Chord," and "Twilight Echoes," and Mr. Bentley, who possesses a strong alto voice, sang, "O rest in the Lord" and "Consider the Lilies." The choir, under the direction of the organist, Mr. Trotman, gave a vigorous rendering of Jackson's "Te Deum." During the proceedings, the pastor, the Rev. J. C. Postans, gave an eloquent address suitable to the occasion.

POPLAR.—On Sunday, January 28th, the choir of Trinity Congregational Church sang a selection from Handel's *Messiah* after evening service, including "Comfort Ye"; "And the Glory"; "Thus Saith the Lord"; "O Thou that tellest"; "Behold darkness"; "The people that walked"; "Glory to God: and Hallelujah!" On Wednesday, the 7th ult., the choir gave a Concert in aid of the Choir Fund, Miss Nellie Innes, Miss Louise Auther, Mr. Harry Lowe, and Mr. William Allen being the principal vocalists, the latter being very successful in Benedict's "Rage, thou angry Storm"; Miss Innes in "Sunshine and Rain"; and Miss Louise Auther in Meyer-Helmund's "Daily Question," and "Only" (Bayliss). The chief musical attraction proved, however, to be the very fine violin playing of Mr. Robert Crawford, and the artistic singing of the Orpheus Male Quartette, encores being demanded in each instance. The church choir sang part songs under the direction of Mr. Arthur Bayliss, who acted as accompanist during the evening, and played as a piano solo Schuman's Novelette in E., Op. 21 (7).

REGENT STREET.—A performance of *Elijah* was given in Craven Chapel, Foubert's Place, on Tuesday, the 13th ult., by the West London Choral Association, under the conductorship of Mr. William Holmes. The principals were Mrs. Florence Landergan, Miss Lillian Close, Mr. Maldwyn Humphreys, and Mr. Thomas Abel. Mr. Albert Wood presided at the organ.

STOKE NEWINGTON.—On Wednesday, the 7th ult., an excellent performance of Gaul's *Holy City* and Mendelssohn's *Hear my Prayer* was given in the schoolroom of the Wesleyan Church by the members of the Choral Society, under the careful conductorship of Mr. Ernest A. Jay. The soloists were Miss Ada Quail, Miss Alice Quail, Miss Evelyn Jay, Miss Jeffreyes, Mr. James Kent, and Mr. B. P. Wheeler. Miss Rose Hopper was at the piano, and Miss Annie Holdom at the organ.

STRATFORD.—Brickfields Congregational Church, which is the oldest Nonconformist place of worship in the borough of West Ham, has for some years fallen on bad times, as most of the old supporters have left the neighbourhood; and the chapel being almost isolated, and difficult of approach, it has been difficult to get a congregation together. Now, however, a working-class district is growing around the place, and since the present organist, Mr. W. Hall, was appointed, special efforts have been made to attract the people, and the evening service on the last Sunday of each month includes selections of music of a high class character, rendered with the assistance of a small orchestra, and the help of leading local vocalists. On 28th Jan., the service included "I know that my Redeemer liveth," and "He was despised," from *Messiah* (the latter being well rendered by Miss Julie Hawkesworth), Handel's "Largo," and Mozart's "Kyrie," being played by the band, under the direction of Mr. W. Hall. The "Young People's Association" holds frequent musical evenings, and on 30th January, at their invitation, the "Praise Association" of Trinity Presbyterian Church, Maryland Point, conducted by Mr. Henry W. Braine, gave a rendering of Darnton's cantata, *The Star of Bethlehem*, the accompaniments being played by Miss Ethel Balme and Mr. W. Hall, at the pianoforte and organ respectively.—On Wednesday, January 31st, an excellent performance of *Elijah* was given in the Town Hall in aid of the funds of the Upton Congregational Church. The band and chorus consisted of about 160 performers, selected from various musical centres. The principals were Mrs. Florence Monk, Miss Edith Hands, Mr. James Horncastle, and Mr. Robert Grice. Mr. Henry Riding, F.R.C.O., presided at the organ, and Mr. W. Harding Bonner ably conducted.

TOLLINGTON PARK.—On Tuesday, 20th ult., a Ballad Concert was given under the auspices of the New Court Choral Society in the Chapel before an appreciative audience. The program opened with a spirited rendering of the part song "Awake, Æolian Lyre." This was followed by "Twilight Echoes" (Deacon), which displayed Mr. W. H. Webb's voice to advantage. Miss Blanche Powell followed with Mascheroni's "Land of Yesterday," which brought forth a well-deserved recall. The organist of the Church, Mr. Walter Hughes, gave a masterly performance of "Overture to Midsummer Night's Dream" (Mendelssohn) and in the second part a nocturne from his own pen. Miss Edith Snell contributed "Ora pro Nobis" (encored) and Cowen's "Light in Darkness." Space will not admit of every item being enumerated, but undoubtedly the successes of the evening were Mr. Webb's fine delivery of Gounod's *Nazareth*, in which the tenors and basses of the choir joined in the

chorus, and Spohr's ever welcome "As pants the hart," the solo part being given with exquisite taste and pathos by Miss Blanche Powell. The popular conductor, Mr. Thos. Bound, is to be warmly congratulated on the excellence of the choir. The clear enunciation, promptness of attack, and the delicacy of light and shade manifested the care and attention bestowed at the rehearsals. A word of praise must be given to the admirable and effective accompaniments of the talented pianist, Miss Alice Dearden, who, in addition to the arduous duties, rendered Chopin's "Ballade" in G minor in a most artistic manner, fully deserving the plaudits bestowed. The concert, from an artistic point, was an unqualified success, and we also hope financially.

#### PROVINCIAL.

**BESSES, NEAR MANCHESTER.**—On Thursday evening, the 1st ult., there was a social gathering of the choir of the Congregational Church and friends, by invitation of Mr. and Mrs. Leaver. The party, numbering nearly eighty persons, assembled in the large schoolroom, which presented an attractive and cosy appearance, being neatly decorated with evergreens and plants. The windows also were draped with cream lace curtains festooned with art muslin holders. Considerable attention had evidently been given to the tables, which were tastefully set out, much increased effect being derived from a liberal supply of greenhouse flowers and plants. At seven o'clock the company sat down to an excellent tea, the viands of which were of a substantial and varied character. After tea a selection of music was given, under the direction of Mr. Leaver, the organist and choirmaster. This was followed by recreative games, with a short interval for fruit. Amusements were resumed until 10.15, when coffee, sandwiches, cake, etc., were served. Mr. Mellowdew, in a brief but felicitous speech, alluded to the long and valuable services of the host and hostess in connection with the musical department of the church at Besses, and moved that a vote of thanks be accorded them. This was seconded in appropriate terms by the Rev. M. Lewis, and warmly tendered by the company. Altogether a very pleasant evening was spent, the proceedings being terminated at 11 o'clock by singing the Doxology.

**BUNGAY.**—The Congregational Church Choir gave a most successful rendering of G. F. Root's popular and tuneful cantata *Under the Palms*, on the 19th ult. The large schoolroom was crammed to its utmost capacity. The platform was tastefully adorned with flags, festoons of evergreens, and palms. A small string band rendered good service in the accompaniments. The solos were taken by various members of the choir, and the whole cantata was sung with much expression and feeling. Mr. H. C. Botwright, who has been honorary organist at this church for twenty-nine years, conducted.

**CHELTHENHAM.**—A fine new organ (a specification of which will be found in another column) was opened in Highbury Congregational Church, on Wednesday, January 31st, by Mr. G. Riseley. The cost of the instrument, together with necessary alterations, amounts to about £1,600, but of this the organist, Mr. A. G. Bloodworth, obtained about £900 before he urged the church to move in the matter. The day's proceedings included two recitals and a Dedicatory service. The programme of the afternoon recital was as follows:—Organ Concerto No. 6 in B flat (Handel); Andante in D major (Silas); Fantasia et Fuga, in G minor (J. S. Bach); Vocal Solo, "Lead kindly light," Mr. W. Martyn (Pinuti); Andante in F sharp minor (Dr. S. S. Wesley); Organ Sonata, No. 5 (Mendelssohn); Vocal Solo, "From Thy Love as a Father" (*Redemption*), Miss

Jamieson (Gounod); Air, varied (Haydn); "The Storm"; (Lemmens). There was a large congregation at the evening dedication service, the voluntary before which was "Adagio from Quartette in G minor" (Spohr). The introductory devotional portion of the service was led by the Rev. R. G. Fairbairn, B.A., of Salem Chapel; and this was followed by the hymn, "All people that on earth do dwell." After the Lord's Prayer, and the reading of the lesson (Revelation v.), another hymn, "Angel voices, ever singing," was sung, and then the Rev. H. Varley, B.A., offered up the dedicatory prayer. The anthem, "The Wilderness," by Goss, was pleasingly rendered by the choir. The sermon was preached by the Rev. H. Varley, B.A., from Psalm xvi, 6, "Strength and beauty are in his sanctuary." Whilst the offertory was being taken, a "Canzone" by Guil-mant was played on the organ. After the sermon, the hymn, "When morning gilds the skies," was sung, and the service concluded with the Benediction. Mr. A. G. Bloodworth, organist of the Church, was at the organ during the service, after which Mr. George Riseley gave a second recital. The programme was as follows:—Fantasia in E major (Freyer), Romance in G major (Beethoven), Prelude and Fugue in D major (J. S. Bach), Vocal Solo, "Entreat me not to leave thee" (Gounod), Miss Green; Andante in D (H. Smart), Grand Chœur (Guilmant), Hymn, "Sun of my soul, Thou Saviour dear," Air in F, varied, "The Thunderstorm" (Neukomm).

**KNARESBOROUGH.**—The Congregational Church choir and friends gave Facer's popular cantata, *The Crusader*, on Wednesday, the 7th ult., in the Odd-fellows' Hall. Soprano, Mrs. Styan; tenor, Mr. Smart; bass, Mr. Stoker. The performance was conducted by Mr. A. Hernshall, organist, and its success showed evidence of thorough training and excellent choral work. Miss Musham, L.R.A.M., played the pianoforte parts with great power and delicacy, illustrating her executant ability and rare gift of truly interpreting a composer. Mrs. Styan's solos were rendered with great effect, especially her exquisite version of "So long the day, so dark the way," which drew hearty applause from the audience. The tenor and soprano duet, "With yonder host, dear love," was most charming; also Mr. Smart's enthusiastic rendering of "Give me, I pray, the cross to bear." Mr. Stoker's solos were sung with true artistic feeling, "Without Jerusalem's grey walls" being specially delightful. Mrs. Fletcher, the contralto, and Mrs. Peel as Hara, a Turkish sorceress, were very successful. The striking contrast between the Crusaders' choruses and those of the Turks was well marked, the despairing appeal to "Allah" of the latter being very fine. The chorus music has the true Crusading ring about it, and was rendered in a most inspiring manner, eliciting frequent bursts of applause from the large and enthusiastic audience. The very successful concert closed with a short miscellaneous part.

**LLANELLY.**—An excellent performance of *The Hymn of Praise* was given in the Tabernacle on Tuesday, the 6th ult., under the able direction of Mr. C. Meudwy Davies. The principals were Miss Emily Davies, Miss Bessie Evans, and Mr. Leyland, the singing of ladies being specially good. The orchestra was led by Mr. Hulley, and Mr. Luther Owen presided at the organ. The second part of the programme was miscellaneous.

**NORTHAMPTON.**—On the 8th ult., W. H. Dixon's sacred cantata, *Jerusalem*, was rendered in the Gold Street Wesleyan Church, under the conductorship of Mr. Thomas E. Margetts (the choirmaster). Four efficient soloists were secured in the persons of Miss Abell, soprano; Miss L. J. Richards, contralto; Mr. H. Kimbell, tenor; Mr. W. G. Carter, bass. There was a



well balanced chorus of about forty voices, and Mr. W. Kimbell led a thoroughly efficient band. The work is a very good one, and contains several really fine numbers, amongst which might be specified the soprano solo, "Rejoice not against me" (which was accorded an encore), the Fugue, "Trust ye in the Lord," and the concluding chorus, "And God shall wipe away all tears." The band also effectively rendered the "March" from *Christ and His soldiers*.

OLDHAM.—A most successful organ recital was recently given at the Methodist Free Church, King-street, by Mr. William Lawton, A.L.C.M., organist of the church, before a large congregation. The programme comprised selections from Bach, Wesley, Salome, Lemmens, Guilmant, Handel and Macbeth. Vocal selections were given in good style by the following members of the choir:—Miss Thorpe, Miss Lawton, Mr. Wm. Thorpe and Mr. A. Needham. The recital was given under the auspices of the Guild of the above church.

READING.—On Tuesday, January 23, at Castle-street Congregational Church was inaugurated a Choral Society, numbering sixty members, under the conductorship of the organist, C. H. Thackway. The work chosen for rehearsal is *From Cross to Crown*, by Edmund Rogers. The Society was opened by the Pastor's wife, Mrs. G. Stewart, and a most successful rehearsal was gone through.

TEIGNMOUTH.—Miss Creedy, organist of the Congregational Church, has been elected a member of the Incorporated Society of Musicians.

## Correspondence.

### N.C.U. COMPETITIONS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I would not trouble you again, were it not that Mr. Ely calls my *expression of opinion* special pleading; says I am unfair—"do not meet his argument fairly"; and further insinuates that I hope to be favoured by a Committee of Selection, "expects that I have more than one friend among the Committee."

This sly innuendo does not affect me alone; it reflects on the honour of the Committee. Do you call *that* fair, sir? Nor are these reflections balanced by the nonsense about the Committee knowing my "abilities as a composer."

As for my holding a brief for the Committee (I wonder what the majority of the Committee, to whom I have never spoken, think of this!), I care little which mode of adjudication is fixed upon, but having been successful under the existing arrangement, it cannot be said that I advocated a change by reason of my non-success.

It is for this reason, and because I think the Committee have hitherto been placed in a false position in having to decide the suitability of a work for their purpose *after* its musical merit has been decided, that I ventured to reply to Mr. Ely.

The prizes, as I understood it, are offered for works by *Nonconformist composers*, to be performed at the Crystal Palace Festival. This, no doubt, accounts for the competitions not having "attracted support from any large circle of musical workers."

I can assure Mr. Ely that I am intimately acquainted with *only* two of the Committee, but one of whom I have seen since his first letter appeared; this gentleman assured me that he was not of my way of thinking on the subject before us, and he sincerely hoped that the Committee would not entertain the idea of "selection" previous to the MSS. being sent to the musical adjudicator.

That promises well for Mr. Ely's opinion. I may, perhaps, be permitted to say that I know of no one, on or off the Committee, that I would wish to call my friend, who would be guilty of such meanness as to allow his judgment to be affected by consideration of personal friendship in such a matter.

Nor is it to be supposed that I wish to impugn the fairness of any professional gentleman, but Mr. Ely puts it to me "whether the competitors are likely to be personal friends of the professional adjudicator?" Mr. Ely underlines the personal friends, but for the purpose of my alleged argument I must ask him to include "pupils" in that category, and then my answer is quite as likely! But the issue is *not*—the Committee *versus* the professional adjudicator; it is rather the Committee *and* the adjudicator. It does not appear to me that Mr. Ely's "try" to make the dissatisfaction of the Committee in '91—*only the committee*—prove the entire satisfaction of somebody else, very successful; at least, I can't see it!

I believe the N.C.U. Committee—although I have so few personal friends on it—to be composed of gentlemen of unimpeachable integrity, whose judgment of "what they require" for their Festival is superior to that of a professional adjudicator; and as a competitor I think they are quite justified in withholding from the adjudicator any work which in their opinion does not comply with the conditions laid down, or is unsuitable for their purpose, at the same time making known to the competitor that it is so, and why.

This would enable them to pledge themselves to perform the award of the judge.

I fear, however, after having their sense of fairness challenged, they will shrink from the onerous task, but I still think it worth a trial.

Thanking you, sir, for this opportunity of replying to Mr. Ely's imputation by inference; at the same time allowing for his enthusiasm for "things as they are" having carried him so far,—I remain, yours truly,

ARTHUR BERRIDGE.

## Reviews.

*Selected Anthems.* (Free Church Hymn Book, Part II.) J. and K. Parlane, Paisley.—It is very satisfactory to know that our friends across the border have for some time past been giving much more attention to their church music, and that consequently many of the old prejudices are being gradually broken down. The work before us is evidence of this fact. We have here 112 anthems, many of them from the pen of some of our best musicians. For general congregational purposes, about ninety are suggested as suitable, the remainder being for use by the choir only either at the ordinary services or on special occasions. The old writers have not been entirely forgotten, but naturally modern composers are chiefly represented. Eighteen anthems appear here for the first time, but some of them might, with advantage, be replaced by old favourites. The book, as a whole, is satisfactory and will, undoubtedly, be very helpful to the Service of Praise. Mr. Gurney, formerly of Free College Church, Glasgow, now of Richmond, Surrey, may be congratulated on the result of his editorial labours.

*Is it Nothing to You?* Cantata by E. V. Hall. Novello and Co., 8d.—This simple cantata is intended for use during Lent and on Good Friday more especially by country choirs. All that Mr. Hall writes is popular, and this work will certainly add to his reputation. The music is exceedingly simple, but it is wonderfully effective. The solo work is given to a tenor voice. Several hymns are included and intended to be sung by the congregation. To choirs requiring something short and simple, we can commend this cantata.

*Jesus Christ is Risen to-day* (Oliver King). *At the Sepulchre*, (Herbert W. Wareing). *Now is Christ Risen* (John E. West). *The Story of the Cross* (J. Stainer). *The Story of the Cross* (Myles B. Foster). Novello and Co.—These are anthems for use at Easter. While all are fairly pleasing, we have a decided preference for those by Stainer, West, and King.

*Czerny's 101 Exercises for the Pianoforte*. Briscoe and Co., 120 and 122, Curtain Road, E.C., 2s. each net. —This edition has been issued under the supervision of Mr. A. Briscoe, who has fingered the exercises with good judgment. The printing is very clear, and the "get-up" generally satisfactory.

*The Silent Singer*. By Dr. Roland Rogers. D. Trehearn, High Street, Rhyl, 2s. net —A very melodious and tasteful song that ought to be popular. To say that it is suggestive of "The Chorister" should add to its attractiveness.

### To Correspondents.

M.—From a musical point of view we prefer the "N" arrangement. But is it right to the composer to alter his music? Why not write a tune yourself, or get one written for this peculiar metre hymn?

BACH.—You cannot do better than get Bridge and Higgs' edition, published by Novello and Co.

TEMPO.—We should say the *minim*=72.

A. L.—(1) Yes. (2) Yes. (3) We do not know it. (4) Enquire at Augener and Co., Newgate Street, E.C.

The following are thanked for their communications: —J. M. (Shrewsbury); W. L. (Grantham); J. F. (Berwick); T. S. (Stoke); W. L. T. (Winchester); F. S. R. (Islington); W. M. (Barnet); J. P. (Newcastle); F. R. A. (Glasgow); S. L. (Carmarthen).

### Staccato Notes.

AN excellent performance of Mr. George Shinn's melodious oratorio, *Lazarus of Bethany* was given at St. Margaret's Church, Westminster, on January 31st, the composer conducting.

THE Kuhe Testimonial fund amounts to about £400. MR. MANNS and his orchestra received a great ovation at their last concert in Glasgow. This shows what opposition will do.

"STRINGS" is the title of a new periodical for stringed-instrument players.

DR. VON BULOW, who has been seriously ill for some time, died at Cairo on the 12th ult.

MR. RANDEGGER has a large number of ladies in his orchestra at the Imperial Institute. This is excellent.

MR. WALTER PARRATT has been made a Mus. Doc. Oxon *honoris causa*.

SIR JOSEPH BARNBY proposed to take 200 of the Guildhall students to the Antwerp Exhibition in the autumn and give two concerts a day for a week.

It is hoped her Majesty the Queen will open the new Royal College of Music in May.

MR. C. K. SALAMAN will be eighty on the 3rd inst., and on the 17th inst. Senor Garcia will enter his ninetieth year.

MR. BEN DAVIES was very warmly received on the occasion of his recent visit to Germany.

MR. GEORGE GROSSMITH will return to the Savoy for a short time to take part in *The Mikado*.

AN interview with Mr. Edward Lloyd and portraits of Dr. Mackenzie appear in *The Strand* for February.

THE committee of the Birmingham Triennial Musical Festival announce that for this year's Festival in October, Dr. Parry is writing an oratorio, entitled *King Saul*; Mr. Villiers Stanford is orchestrating a

piano score of "The Swan and the Skylark," a cantata found among the manuscripts of the late Mr. Goring Thomas; and Mr. Henschel is writing a *Stabat Mater*.

THE Prince and Princess of Wales will attend one of the meetings of the National Eisteddfod to be held at Carnarvon in July.

PROFESSOR BANISTER, R.A.M., is to lecture on "Sundry Musical Matters," at Tottenham Court Road Chapel, on the 5th inst., at 8.15 p.m.

### Accidentals.

TUNEFUL LYRE: A music-teacher who does not keep his engagements.

A young girl is like a music-book when she is full of airs.

"THAT air is very familiar," said a musician, as a gust of wind came along, and took his hat away.

MISS BUDD (to famous pianist): "That music was truly divine, monsieur."

Monsieur: "Ah, mam'selle, vat is indeed praise; for who but an angel would know divine music?"

MAMMA: "And how did my little pet get to sleep last night without mamma?"

Little Pet: "Papa tried to sing to me like you do, an' I hurried up, an' went to sleep so's not to hear it."

"It's curious," said Wilkins, "how coming events cast their shadows before them. I'll wager a fiver none of you gentlemen can guess what was the last thing played on the Tremont Temple organ at the time of the fire."

"The Lost Chord?" suggested Dumbley.

Wilkins shook his head. "Dies Irae?" said the classical gentleman.

Wilkins shook his head again.

"What was it, then?" asked the practical member.

Wilkins got up, reached for his hat, and went to the door. Then he replied—

"The hose!"

GEORGE CLARKE, the celebrated negro minstrel, being on one occasion examined as a witness, was severely interrogated by the barrister, who wished to break down his evidence.

"You are in the negro minstrel business, I believe?" inquired the lawyer.

"Yes, sir," was the prompt reply.

"Is not that rather a low calling?" demanded the lawyer.

"I don't know but what it is, sir," replied the minstrel; "but it is so much better than my father's that I'm rather proud of it."

"What was your father's calling?"

"He was a lawyer," replied Clarke, in a tone that put the Court in a roar of laughter.

"I HAVEN'T any of the liquid quality that musicians talk about," said the bass drum, "but I can drown out the rest of the band, just the same."

The daughter of a country rector taught the choir-boys a new tune at a Monday evening's practice, to be sung on the following Sunday. Sunday morning came.

"Well, Johnny," said Miss X., "I hope you haven't forgotten the new tune, for we depend much on you."

"Naw, mum," said the boy, "not a bit. Why, I've been a-skeerin' the crows with it all week."